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Tony Lee Kelly Yates Pia Guerra

THE FORGOTTEN



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Tony Lee Kelly Yates Pia Guerra

THE FORGOTTEN

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THE FORGOTTEN

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Art by » Kelly Yates

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Inks by » Kent Archer (Pg. 21-22)

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Cover by Nick Roche
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DOCTOR WHO: THE FORGOTTEN
PART 4: "SURVIVAL"

written by TONY LEE

art by KELLY YATES and PIA GUERRA

colors by KRIS CARTER AND CHARLIE KIRCHOFF

DOCTOR!
HELP!







DAY ONE

MISS BROWN, WILL YOU PLEASE TELL THE COURT WHAT OCCURRED ON THE EVENING OF THE TWELFTH OF MC'ARDA?

WELL, WE'D JUST LEFT KILLINGWORTH, AND YOU'D THOUGHT THAT A VACATION WOULD DO US BOTH SOME GOOD.

WE WERE IN THE MARKET—YOU HAD GONE TO FIND SOME ICED TEA—



"IT WAS QUITE EMPTY, THE STALLS WERE CLOSING. PEOPLE WERE LEAVING THE LABORATORY, FINISHING FOR THE DAY.



"THEN WITHOUT WARNING, A BOY RAN INTO ME, PUSHING A GUN INTO MY HANDS.



"AT THAT POINT MIS'KIN KARAC LEFT THE BUILDING. I WAS FACING HIM, STILL LOOKING AT THE GUN IN SHOCK...

"...AND THEN IT FIRED, AND HE FELL TO THE FLOOR."



I... I DIDN'T MEAN TO. THE GUN JUST WENT OFF.

I NEVER MEANT TO KILL ANYONE.

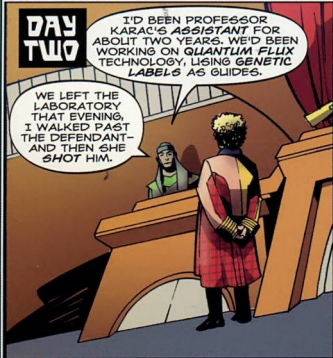


NO MORE QUESTIONS.

DAY TWO

I'D BEEN PROFESSOR KARAC'S ASSISTANT FOR ABOUT TWO YEARS. WE'D BEEN WORKING ON QUANTUM FLUX TECHNOLOGY, USING GENETIC LABELS AS GUIDES.

WE LEFT THE LABORATORY THAT EVENING. I WALKED PAST THE DEFENDANT- AND THEN SHE SHOT HIM.



HOW DO YOU KNOW SHE SHOT HIM?

AFTER ALL, SHE WAS BETWEEN YOLI AND KARAC, AND HER BACK WAS TO YOU!

WELL, SHE HAD THE GUN! AND THE SECURITY FOOTAGE SHOWS IT!



BUT SURELY THERE HAS TO BE SOME KIND OF DISCREPANCY-

ENOUGH! NO MORE QUESTIONS FOR THE WITNESS. UNLESS YOU HAVE ANYTHING MORE OF SUBSTANCE, DOCTOR...

WE WILL RECESS UNTIL TOMORROW MORNING WHEN WE SHALL HAVE CLOSING STATEMENTS.



QUANTUM FLUX TECHNOLOGY, EH? I'D LOVE TO SEE THE PAPERWORK ON THAT.

Oh, Um-SURE. I DON'T SEE WHY NOT. JUST ASK AT SECURITY. THEY'LL LET YOU IN- I'LL GIVE THEM A CALL. IT'S COMPLICATED STUFF THOUGH.



I'M GALLIFREYAN. THAT'S OUR WAY OF SAYING "THANK YOU."

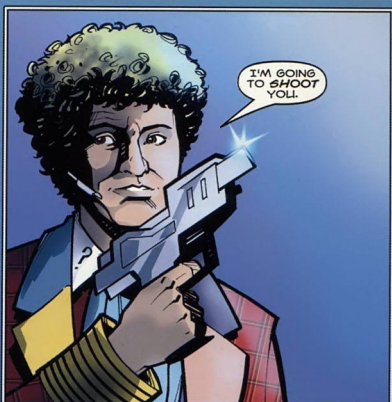
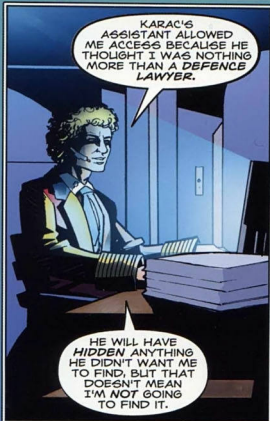


Oh, I'M SURE I'LL BE ABLE TO READ THE LONG WORDS. OH, JUST ONE LAST THING-

OW!

WHAT WAS THAT FOR?





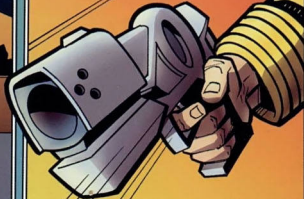
DAY THREE

DOCTOR,
I REALLY DON'T SEE
HOW RE-EXAMINING
THE WITNESS IS GOING
TO HELP YOUR CLOSING
STATEMENT!

REALLY?
THEN YOU'RE
JUST NOT PAYING
ATTENTION!

YOU SEE, LAST
NIGHT I WENT TO MIS'KIN
KARAC'S LABORATORY,
AND WHILE THERE I
DISCOVERED SEVERAL
THINGS...

...FIRSTLY,
LET'S TALK
ABOUT THE
MURDER
WEAPON.



YOU'RE THE ONLY ONE WHO DIDN'T FLINCH.
SURPRISING, THAT. UNLESS YOU KNEW
THAT IT WOULDN'T FIRE.

WIRED TO
MISFIRE-TO LOOK LIKE A
SHOT FIRED, BUT NO BULLET.
SAFE AS A TOY PISTOL.

YOU CAN'T PROVE A THING
FROM A TRICK LIKE
THAT, DOCTOR.
WHAT IS THIS,
SHOW AND
TELL?

ACTUALLY,
YES. I SHOW,
AND THEN
YOU TELL.

NOW SIT
STILL WHILE
I PUT THIS
CAT BROOCH
ON YOU.

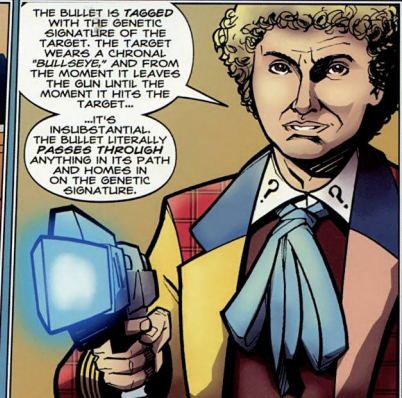
DOCTOR! I WILL NOT
HAVE THEATRICS IN THIS
COURTROOM!

THEN YOU'D
BETTER LEAVE, YOUR
HONOUR, BECAUSE I'M
ONLY JUST GETTING
STARTED.

WITH
THE WITNESS'
PERMISSION, I
WAS ALLOWED
TO EXAMINE
ALL ASPECTS
OF KARAC'S
WORK.

AS
SUCH, THIS IS
ADMISSABLE AS
EVIDENCE.

YOU SEE, THIS
IS WHAT PROFESSOR
KARAC WAS REALLY
WORKING ON.





STOP! OKAY!
I ADMIT IT!
I KILLED
PROFESSOR
KARAC!



DOCTOR!
YOU'RE
AMAZING!



WELL, THERE'S
A MODEST AMOUNT OF
AMAZINGNESS INVOLVED,
BUT A LOT OF BLUFF
AND BLUSTER.



AFTER ALL,
THERE WAS NO
WAY I COULD HAVE
DUPLICATED THE
PROFESSOR'S
WORK IN TIME.

THAT CAT
BROOCH?
NOTHING MORE
THAN THAT.



WAIT, YOU
LIED?

NO, I SHOWED THE
JURY A PARTICULAR
VIEW OF THE CASE—ONE
THAT OUR WITNESS
THERE DECIDED TO
CONFIRM.

IF HE'D
CALLED MY
BLUFF? THEN WE
WOULD HAVE HAD
PROBLEMS.



AND THIS
IS WHY I SO HATE
COURTROOMS.

COME, LET'S
LEAVE THIS PLACE—
I DON'T WANT TO BE INSIDE
ANOTHER COURTROOM
FOR AT LEAST A
REGENERATION
OR TWO!





COME ON,
ACE—HURRY!

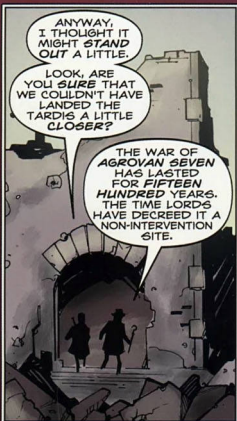
I'M RUNNING
AS FAST AS I CAN,
PROFESSOR!
THIS BACKPACK
IS HEAVY!



WELL, I *DID* TELL
YOU TO TRAVEL
LIGHT.

AT LEAST
YOU DON'T HAVE
THAT AWFUL TAPE
PLAYER.

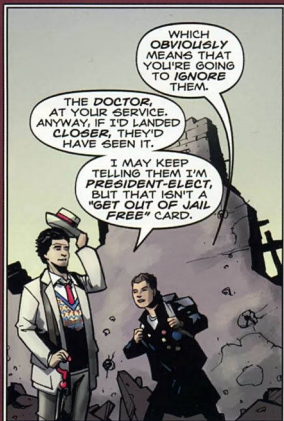
HEY! THAT'S
CUTTING-EDGE
TECHNOLOGY!



ANYWAY,
I THOUGHT IT
MIGHT STAND
OUT A LITTLE.

LOOK, ARE
YOU *SURE* THAT
WE COULDN'T HAVE
LANDED THE
TARDIS A LITTLE
CLOSER?

THE WAR OF
AGROVAN SEVEN
HAS LASTED
FOR FIFTEEN
HUNDRED YEARS.
THE TIME LORDS
HAVE DECREED IT A
NON-INTERVENTION
SITE.



WHICH
OBVIOUSLY
MEANS THAT
YOU'RE GOING
TO IGNORE
THEM.

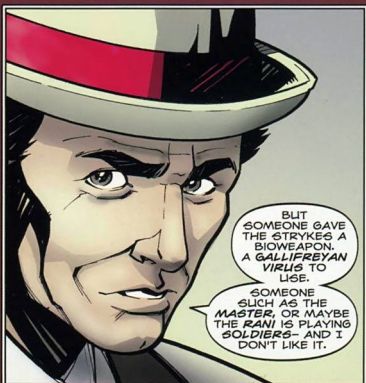
THE DOCTOR,
AT YOUR SERVICE.
ANYWAY, IF I'D LANDED
CLOSER, THEY'D
HAVE SEEN IT.

I MAY KEEP
TELLING THEM I'M
PRESIDENT-ELECT,
BUT THAT ISN'T A
"GET OUT OF JAIL
FREE" CARD.



THE PROBLEM WITH
NON-INTERVENTION IS
THAT SOMEONE ALWAYS
IGNORES IT.

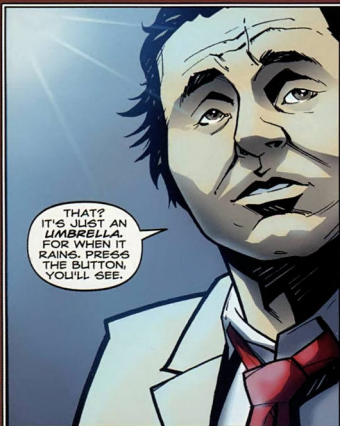
THE
STRYKES AND THE
MARATS HAVE BEEN
EQUALLY MATCHED FOR
GENERATIONS. THEIR
ENTIRE STRUCTURE IS
BUILT ON THIS.



BUT
SOMEONE GAVE
THE STRYKES A
BIOWEAPON.
A **GALLIFREYAN**
VRILIS TO
USE.

SOMEONE
SUCH AS THE
MASTER, OR MAYBE
THE **RANI** IS PLAYING
THE **SOLDIERS**— AND I
DON'T LIKE IT.





AIR STRIKE!
TAKE COVER!

RUMMBBBLLE

BOOM

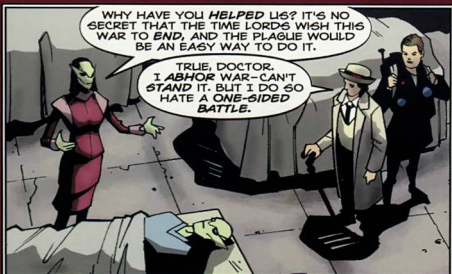
CRASH

I THINK
IT'S TIME TO
LEAVE, DON'T
YOU?

RUMMBBBL









I-I WILL, DOCTOR.

NOW THAT'S THE WEIRDEST WAY TO TALK TO YOURSELF—THESE ARE MEMORIES, NOT CONVERSATIONS!



DONG!

NOW, IS THERE A RESTORATIVE IN THE BASE OF THIS UMBRELLA?

NO! IT CAN'T BE!



DONG

DOCTOR! WHAT IS IT?

IT'S THE CLOISTER BELL, BUT THAT'S IMPOSSIBLE!

THE ONLY PLACES IT CAN BE HEARD ARE THE TARDIS, GALLIFREY, OR THE TIME LORD MATRIX!

AND WE'RE NOT IN ANY OF THOSE! HOLD ON—



DONG

GGULP!



DONG

—OR ARE WE? I MEAN, IT'S IMPOSSIBLE, BUT DOES THAT MAKE IT IMPROBABLE?

HOW ELSE COULD ALL THIS HAVE BEEN MADE POSSIBLE?

COME ON, DOCTOR! IF THIS BELL'S RINGING, IT MEANS THAT THERE'S SOME KIND OF PARADOX, RIGHT?

WE NEED TO GET YOU UP TO FIGHTING FITNESS!



DONG

HOLD ON, YOU HAVEN'T HEARD THE CLOISTER BELL BEFORE, HOW DO YOU KNOW—

—EARLIER, YOU SAID I WASN'T THE ONLY DOCTOR IN THE TARDIS—YOU'RE STILL A MEDICAL STUDENT!

DONG

DONG

WELL,
YOU KNOW—I'M
TECHNICALLY
A DOCTOR—

BUT
YOU DON'T
BECOME
A DOCTOR
UNTIL—

—I CAN'T
REMEMBER!
BUT IT'S THERE,
ON THE TIP OF
MY TONGUE!

SOMETHING
TO DO WITH
U.N.I.T.—

—MARTHA,
WHAT'S REALLY
GOING ON?

OH NO,
DOCTOR, WE'RE
STILL HAVING
YOU REMEMBER
YOUR PAST...

...WE CAN'T HAVE
YOU REMEMBERING
THE FUTURE YET.

MORE
GAMES, I
THINK.

DONG

DONG

Tick
Tock

DONG

DONG

ELSEWHERE.

DONG

DONG

DONG

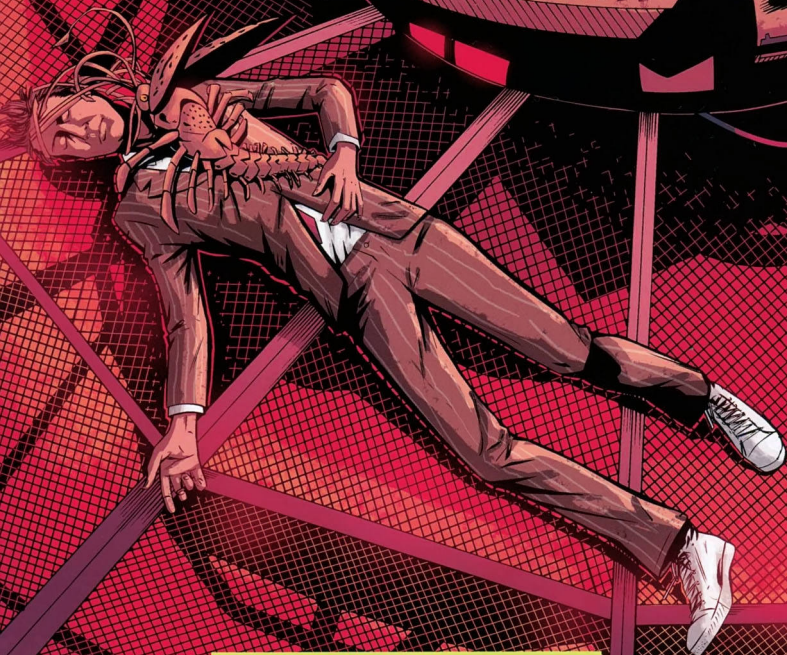
DONG

....

DONG

DONG

DONG



NEXT • REVELATION

DOCTOR • WHO™

THE FORGOTTEN

Next month:
Issue #5





DAVID LAPHAM'S JOURNEY INTO NIGHT

David Lapham is an electrifying creator. Whether it's his groundbreaking self-published series, *Stray Bullets*, or his most recent opus, *Young Liars*, Lapham gets people talking. Now the Eisner Award-winning comics auteur brings his storytelling sensibilities to IDW as he takes aim on *30 Days of Night*. We sat down with him to get the scoop.



Cover by David Lapham

IDW: First, can you talk about what you've done in your career?

David Lapham: Well, my first contract hit was in '82. I was twelve—oh, you mean comics. I started in '91 at Valiant Comics. That's where I cut my teeth. I helped launch their superhero line as co-creator of *Harbinger* and *Shadowman*. I worked on a lot of their books. After that I worked freelance for a while before helping start the short-lived Defiant Comics. In '94 I went into partnership with my wife Maria to form an independent label, El Capitan Books, to put out *Stray Bullets*. *SB* really took off fast, which was shocking, but great. I won an Eisner Award, which was equally shocking considering I was nominated against Will (Eisner) himself! The last few years I've been doing more freelance work again. I wrote a year of *Detective Comics*, wrote and drew a *Daredevil vs. Punisher* mini, and revamped *Terror, Inc.* for Marvel MAX. I also did a *Spider-Man* mini, a few *Wolverine* specials, and probably some other stuff I can't remember. I did an original noir graphic novel for Vertigo called *Silverfish*, then started an ongoing there called *Young Liars* (buy one for you and one for a friend!) which I write and draw. Like *Stray Bullets*, *Young Liars* is 100% built around me and my sensibilities. Now, I'm diving into the sick and twisted world of *30 Days of Night*.

IDW: What brought you to IDW?

DL: Serendipity. I was looking around for a new project and I talked to Heidi MacDonald at *The Beat*. She suggested I call

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The Dreamer #1



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Transformers Spotlight: Blur



Variant cover by Ben Templesmith

Scott Dunbier, who had recently come to IDW, figuring we'd get along. I'd never met Scott even though we've both been around a while. But, anyway, Heidi was right, and this coincided with IDW looking to open up the *30 Days* franchise... and there you go.

IDW: Can you describe what appeals to you about the 30 Days of Night concept?

DL: It takes all the baggage vampires have built up over the years and strips it away, leaving the best and darkest parts—the bloodsucking, infectious, killing machines. But at the same time it gives this entire world-view that is easy to imagine exists just beneath the surface of our day-to-day existence. The original story, of course, had a killer “high concept” of the vamps moving in on a town where it's always night, but that event also sparked a world-view of a whole vampire society, which, of course, spawns the idea for many, many more stories.

IDW: Can you tell us a bit about the story? Is it connected at all to the previous series?

DL: Yes. I really wanted to create my own story but have it tie into this larger world. The one element that stood out to me through the books was the idea of the vampires hiding behind their own myth. The incident at Barrow really threatened that, and in my mind I saw a rift between the old-world vampires and the newer—which I equated to American—vampires who didn't see the importance of that or of controlling how many vampires they turned or created. So the larger concept was the old-world “Elder” vampires want to nip this thing before it gets worse and send kill squads to the U.S. to “thin the herd.” Then of course—in typical me fashion—my story is about one of these new-breed vampires named Rufus, who survives an attack by one of these kill squads and goes into “hiding.” *30 Days Till Death* is about what Rufus has to do to survive... and then what goes horribly wrong.

IDW: Can we look forward to seeing more work by you at some point at IDW, possibly something new?

DL: It's been aces so far. There's a lot of freedom to push boundaries and do a first-class product. Scott and I have been talking about a few things that I think would be very exciting.

IDW: You're a pretty prolific guy—what do you like to do for fun?

DL: Free time is family time. I have two daughters with a third on the way. Work takes up a huge chunk, but working at home is a plus. I listen to a lot of music because I can do it while I work. I guess I'm pretty boring otherwise... Sometimes, though, I do get a call to help those in need. Then I strap on my twin Glock 36 .45 autos, put on my tutu, and go to work.

IDW



Issue 1 Interior art by David Lapham